



HIGHLAND GATHERING

Barry 1928

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HIGHLAND GATHERING



Aug. 31, 7 Sept. 3.
and

**SCOTTISH
MUSIC
FESTIVAL**

BANFF

BANFF SPRINGS HOTEL

THE BANFF GATHERING



Pipers from Highland Regiments in Canada leaving the Courtyard of the Banff Springs Hotel.

THE CALL TO BANFF

ONCE more sounds the call to Banff, the Gathering Place of the Scots in the heart of the Canadian Rockies. No Fiery Cross is needed to rouse them now. With more peaceful intent than in the old days of The Lady of the Lake they come in their thousands. Yet though theirs is no longer a gathering for war, they remind one of the description in Sir Walter Scott's great poem, where he describes how

"From winding glen, from upland brown,
They poured each hardy tenant down—
The fisherman forsook the strand,
The swarthy smith took dirk and brand,
With changed cheer, the mower blithe
Left in the half-cut swathe his scythe:
The herds without a keeper strayed,
The plough was in mid-furrow stayed,
The falc'ner tossed his hawk away,
The hunter left the stag at bay —
Each valley, each sequestered glen,
Mustered its little horde of men,
That met as torrents from the height
In Highland dale their streams unite."

THE BANFF GATHERING

Prosperity has come to the Scot in the New World, and it is a less warlike and uncouth assembly that greets the spectator than that which Roderick Dhu viewed in the vale below Lanrich height. That black Highland chieftain indeed is replaced by the red-coated Mountie, who is present as a genial friend to see that the traffic is well ordered and that the mere pedestrian has his fair share of the road. The clansman and the tartan are there in force, and hearts are thrilled as they have been for centuries by the skirl of the bagpipes. Through the courtesy of Colonel the Hon. J. L. Ralston, Minister of National Defence, who is Honorary Patron of this Gathering, the Highland Regiments of Canada will be fully represented by delegate pipers, and in addition to these there will be many pipers from other units of the Canadian Militia and from other pipe bands.

With piping goes Highland dancing, and for the dancing competitions many entries have already been received. Those who look on this as one of the chief attractions of any Highland Gathering will not be disappointed with the dancing at Banff.



Mutual Admiration.
The Mountie and the Pipe Major.

THE BANFF GATHERING



L. R. Wilson of Vancouver.
Champion Dancer at the
Banff Highland Gathering 1927.

On the grounds below the great baronial edifice known as the Banff Springs Hotel, youth will show its prowess in athletic games among which Highland events such as tossing the caber and putting the shot will have their place. The athletic games will be particularly interesting, as this year the Alberta Amateur Championship Meet will form part of the programme.

In the evenings concerts of Scottish music will be held with famous singers as interpreters, recalling the minstrelsy of the old Scottish courts as well as glorifying the immortal memory of Robert Burns. For the first time in Canada and for the first time in nearly a hundred years anywhere Burns's Cantata of "The Jolly Beggars" will be presented, while Professor R. S.

Rait, Historiographer Royal of Scotland has collaborated in the presentation of a new ballad opera dealing with the Court of James the Fifth. John Moncrieff a Winnipeg singer who has starred with the American Opera Co. will take the part of Sir David Lindsay in this.

At these concerts Gaelic as well as songs in the Lowland Scots tongue will be sung, for Gaelic is still a living language in many parts of Canada, and no melodies are sweeter than these old Celtic songs from the Highlands and the Hebrides.

THE BANFF GATHERING

So many Gaelic speaking visitors came to Banff last year that the Canadian Pacific had to print a Gaelic menu card at the Banff Springs Hotel, of which the following is a specimen:

Table d'Hote Luncheon, Sept.
3rd, 1927.

Creamed Finnan Haddie,
Caledonian
Poached Eggs, Flora
Boiled Leg of Mutton with
Vegetables and Caper Sauce
Broiled Calf's Liver with Bacon
Roast Ribs of Beef, Hebridean
Pudding
Buttered New Cabbage
Potatoes Persilee
Green Apple Pie
Lemon Sherbet
Tea Coffee Milk

Trath Neoin
Biadh blath air a bhord; air an
3mh lath de'n Naoidheamh
Mois
Brot Albanach le eorna
Subh tana, Dughlas
Adagan le uachdar, Coille-
daonach
Uibhean leth-bhruichte,
Floraidh
Cas [Alt] mhuilteil, air a
bruicheadh agus lusan agus
subh bhlasda
Gruthan laoigh leth bhruichte,
agus muiceil slisnichte
Ashainn mhairteil roiste, le
maragan an Eilein-Fhada
Cal ur le im
Buntata Persilee
Paidill de dh'ubhlán uaine
Deoch de Lemuin Sherbet
Te Cobhaidh Bainne

Also once again there will be an open-air service on Sunday the Second of September, at Sun Dance Canyon, conducted by Ralph Connor, the Rev. Dr. Charles W. Gordon, many of whose novels have dealt with the people and scenery of this district. Once again the old Covenanter tunes will be heard among the hills, and the piper will play the minister to his log pulpit.

The magnificent set of paintings illustrating province by province the part played by the Scot in the development of Canada, originally made for the Scottish National Exhibition at Glasgow in 1911 has been secured for Banff, and the paintings will hang on the walls of the C.P.R. Hotel. Notable among these is the landing of Highland immigrants from the Hector in 1773, and the shooting of the Fraser Rapids by Simon Fraser.

An interesting collection of historic bagpipes and costumes has been secured from Scotland and various private owners on this continent through the courtesy of S. MacKinnon of Montreal. This will also be exhibited at the Banff Springs Hotel.

THE BANFF GATHERING

His Royal Highness the Prince of Wales has once more graciously given his patronage to the Banff Highland Gathering, and there is every indication that it will be one of the most notable events of the year.

BURNS AND MUSIC

Although Robert Burns is known the world over as the writer of the words of beautiful songs, not many realize how closely these words are identified with the tunes, and how interested Burns himself was in music. A rare book on this subject was written by John Dick, and from this and other sources the following information has been assembled.

According to Dick, Burns learnt the rudiments of music in his youth at the Kirk practisings of sacred music. These practisings were the survivals of the "sang schools" where the elements of music were theoretically and practically taught in Scotland as a branch of education at the public expense. There



The late King Edward VII. (then Prince of Wales) as a Highland Dancer.

The Dance of Triumph after the Stage Hunt, done to the flare of torches in Mar Forest.

From an old number of *The Graphic*.

THE BANFF GATHERING

is said to have been a "sang school" at Aberdeen as early as 1370, but at any rate the maintenance of such schools was confirmed by Act of Parliament in 1579, and for some time afterwards every important borough in Scotland had its school with cultured music masters of whom two at least became bishops. The "Sang School" in Aberdeen lasted till 1749. When these schools fell into decay, meetings were held in parish schools or elsewhere for elementary instruction in music and practise of psalm tunes used in the Presbyterian service.

The teacher at these Church meetings did not think much of Burns's musical capacity, but writers such as Charles Mackay agree that he was "blessed with a finely musical ear." According to his sister, he "played the violin, knew musical notation, copied tunes and could read them, preferred slow pathetic airs and was not able to play quick dances." He wrote to David Sillar as a "brother fiddler and brother poet." He himself admits having tried to compose airs "in the old Scotch style." In his *Commonplace Book* he writes: "I am not musical enough to prick down any tune properly, so it can never see the light, and perhaps 'tis no great matter."

Burns' method of composing a lyric is described in a letter to George Thomson, the music publisher.

"I consider the poetic sentiment corresponding to my idea of the musical expression; then choose my theme; then begin my stanza—humming every now and then the air with the verses I have framed." Describing the air: "When She Came Ben She Bobbit," he says:

"Let the harmony of the bass at the stop be full and thin, and dropping through the rest of the air, and you will give the tune a noble and striking effect."

In another letter to George Thomson he says:

"I am sensible that my taste in music must be inelegant and vulgar, because people of undisputed and cultivated taste can find no merit in my favorite tunes. Still, because I am cheaply pleased, is that any reason why I should deny myself that pleasure? Many of our strathspeys, ancient and modern, give me most exquisite enjoyment, where you and other judges might probably be showing disgust. For instance, I am just now making verses for "Rothe-murches Rant" (Rothiemurches), an air which puts me in raptures, and, in fact, unless I be pleased with the tune, I can never make verses to it."

The method in which Burns adapted an old tune to new words is shown in a letter dealing with "Highland Mary."

THE BANFF GATHERING



Scots Settlers landing at Picton, Nova Scotia, from the "Hector" in 1773 to the music of the pipes.

"I agree with you that the song 'Katherine Ogie' is very poor stuff and altogether unworthy of so beautiful an air. I tried to mend it, but the awkward sound 'Ogie' recurring so often in the rhyme spoils every attempt at introducing sentiment into the piece. The foregoing song, 'Highland Mary' please myself. I think it is in my happiest manner; You will see at first glance that it suits the air."

No less than 120 of Burns' lyrics were contributed as words for tunes in George Thomson's "Select Collection of Original Airs for the Voice," while 184 songs of which 47 were wholly original were contributed to James Johnson's "Scottish Musical Museum." Burns considered it a labour of love as well as a

THE BANFF GATHERING

national duty to preserve a beautiful old air by writing words to which it could be sung, and refused payment for such work.

The musical programmes for the Evening Concerts at the Banff Springs Hotel have been arranged so as to include many of Burns's most beautiful lyrics with the traditional melodies to which they were written by the poet.



Sir George Simpson on a ceremonial inspection of Hudson's Bay Company's Forts, 1828.

THE BANFF GATHERING

THOMAS CARLYLE on "The Jolly Beggars."

In view of the revival of Robert Burns' *The Jolly Beggars*, it seems appropriate to quote the criticism written on this Cantata by his great brother Scot, Thomas Carlyle, given in his famous *Essay on Burns*.

"The most truly poetical of all Burn's poems is one which does not appear in Currie's edition, but has been often printed before and since, under the humble title of "The Jolly Beggars." The subject truly is among the lowest in Nature; but it only the more shows our Poet's gift in raising it into the domain of Art. To our minds, this piece seems thoroughly compacted; melted together, refined; and poured forth in one flood of true liquid harmony. It is light, airy, soft of movement; yet sharp and precise in its details; every face is a portrait; that *raucle carlin*, that *wee Apollo*, that *Son of Mars* are Scottish, yet ideal; the scene is at once a dream, and the very Ragcastle of "Poesie-Nansie." Farther, it seems in a considerable degree complete, a real self-supporting Whole, which is the highest merit in a poem. The blanket of the Night is drawn asunder for a moment; in full, ruddy, flaming light, these rough tatterdemallions are seen in their boisterous revel; for the strong pulse of Life vindicates its right to gladness even here; and when the curtain closes we prolong the action, without effort; the next day as the last, our *Caird* and our *Balladmonger* are singing and soldiering; their "brats and callets" are hawking, begging, cheating; and some other night, in new combinations, they will wring from Fate another hour of wassail and good cheer. Apart from the universay sympathy with man which this again bespeaks in Burns, a genuine inspiration and no inconsiderable technical talent are manifested here. There is the fidelity, warm life and accurate painting and grouping of some Teniers, for whom hostlers and carousing peasants are not without significance. It would be strange, doubtless, to call this the best of Burns's writings; we mean to say only, that it seems to us the most perfect of its kind, as a piece of poetical composition, strictly so-called. In the *Beggar's Opera*, in the *Beggars' Bush*, as other critics have already remarked, there is nothing which, in real poetic vigour, equals this *Cantata*; nothing, as we think, which comes within many degrees of it."

GEORGE THOMSON'S VERSION

Burns's friend and musical editor, George Thomson, realised that some of the passages in the original version of the *Jolly Beggars* would have to be expurgated before it could be performed in public. This rather difficult task he undertook himself when issuing the Cantata with Bishop's harmonisations.

THE BANFF GATHERING

In the preface to this revised version, Thomson explains what he has done:—

"He cannot express the satisfaction he felt when he saw the practicability of excluding passages without depriving the Poem of its unity, its raciness of humour, or its interest. He trusts it will not be supposed that he could for a moment entertain the presumptuous idea of improving the verses of Burns. He would feel as if he were profanely plucking a leaf from the consecrated holly that shades the Poet's tomb, were he to permit himself to alter any of his never-dying lyrics, on any other consideration but that which is due to the delicacy of the sex, and the decencies of society. He flatters himself, however, that those who may have seen the *Jolly Beggars* in manuscript will have much satisfaction in perceiving how little he has found it necessary to strike out, and how much less he has been obliged to interpolate. But for what he has done in either way, he hopes he shall stand more than justified to every one who reflects that his volumes have all been formed chiefly for the use of his fair countrywomen.

RALPH CONNOR ON THE BANFF HIGHLAND GATHERING IN "THE NEW OUTLOOK."

"The meeting-place for the clans of Scottish Canadians is Banff, of course. No spot in Canada is more suitable for the gathering, for there you have the mighty, craggy mountains, and round their feet the kindly, softly-rounded, pine-clad foothills, through which a great river flows, with here and there a brawling stream. Scotland is here reproduced in all its ruggedness and in the tenderness of its soft beauty, here the pipes will sound as they sound in the native glens; here men's spirits will soar and their hearts lift high.

"From Halifax to Vancouver they came—pipers and dancers, singers and hammer-throwers and all the rest of them—for the name and fame of race and country and for the glory of God. They are a peculiar people. They have their own ways of thinking and of doing things. No race is quite like them. What race, for instance, of all the empire, would think of inserting in the very heart of a programme devoted to Highland piping and Highland dancing, Scottish songs and Scottish game, a religious service?—The spot—the entrance to the Sun Dance Canyon, a place historic in the aboriginal tribes of that land, a place sacred to them, a place where they were wont to celebrate in the old days their religious rites and ceremonials, where young men were made into braves, were consecrated to their gods and to great deeds and brave deeds for the good of their people, Then, as we stand with the great mountains about us, we hear

THE BANFF GATHERING



Waulking the Harris Tweed.
Highland worksong group to be presented by the Highland
Gaelic Society of Calgary at the Banff Highland Gathering,
1928.

the strains of the pipes in that most tender, if not most poignant of Scottish laments, "The Flowers of the Forest." During the war, this was the lament to which the Scottish battalions carried the dead to their graves, when the guns would let them, and as they stand this day, hearing these notes wailing up to the great crags above them and into the ears of God, down rugged faces of men and tender faces of women tears run, for their hearts are for the moment overseas with their dead.

Huntingtower —

*♩ Andantino
mf.*

Jeanie - When ye gang a-wa', Jamie, Far a-cross the sea, lad-die;
Jamie - send ye a-braw new gown, Jeanie, I'll send ye a-braw new gown, las-sie, and

When ye gang tar Ger-man-ia, What wile ye send tar me, lad-die?
it shall be o' silk and gold, Wi' Val - enciennes set nouw, las-sie.

A Famous Old Scottish Ballad.

THE BANFF GATHERING



Girl Dancer in the Banff Highland Gathering, 1927.



THE BANFF GATHERING



Best Dressed Highlanders at the Banff Highland Gathering,
1927.

PIOBAIREACHD

BY ALEXANDER FRASER

The word piobaireachd, strictly speaking, means a piper's performance, of no special class of music. But by common consent, from olden time to the present day, the term has been applied exclusively to the form of bag-pipe music known as "Ceòl Mór," or "Grand Music." Allied are minor classes such as salutes (failte), laments (cumbra), warnings (caismeachd),

THE BANFF GATHERING

military engagements (gaor chogaidh), etc. Indeed any of these classes may be justly included for a classical piobaireachd may be a salute such as Fàilte 'Phrionnsa, The Prince's Salute; Mac-Intosh's Lament, A Cholla mo rim, and Latha Allt 'Eire, are great piobaireachd compositions.

Logan gives a concise description of a typical battle piobaireachd thus: "It opens with the urlar or subject of the piece and by variations of this air, sometimes extending to great length, the piece is completed. The different parts are meant to express the various feelings in accord with the transaction, such as the rising to battle, the tumultuous collision of the combatants, the cries of the wounded, and wailing of their relations; and, finally, the exultation for victory or lamentation for defeat. After each part is gone through, the opening strain is repeated, and invariably concludes the piece."

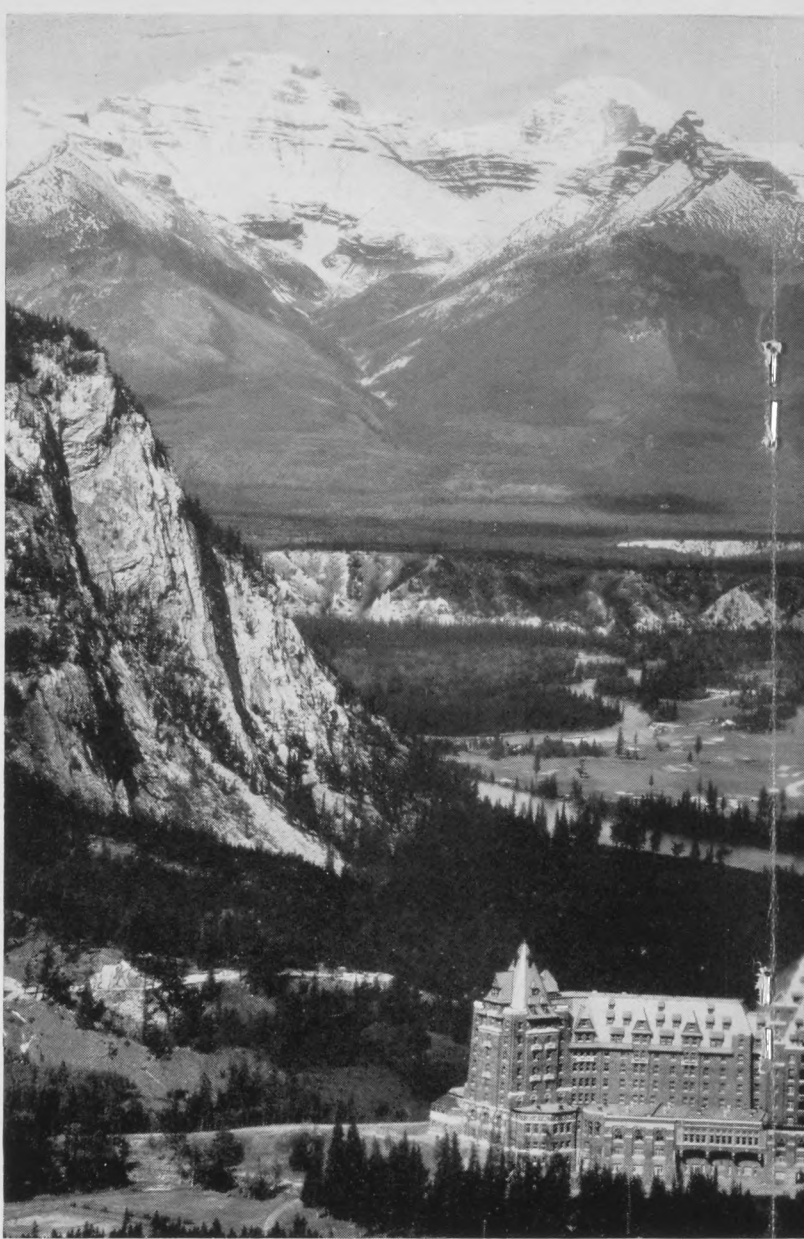
Piobaireachd has justly become the "Great Music" of the Gael, for as time recedes from its origin, a natural idealism sheds a halo over it; and when played by a master, with the traditional feelings which historical associations engender, is unequalled for grandeur, beauty and intensity of musical expression. The name of the MacCrimmons is indissolubly associated with piobaireachd. But compositions of extraordinary merit have also come down from the MacArthurs, MacGregors, MacKays, Rankins, MacIntyres, and others. The staff notation was then unknown, and a form of syllabic notation called cantaireachd was in vogue of which the following is an example.

THE GATHERING OF THE CLANS

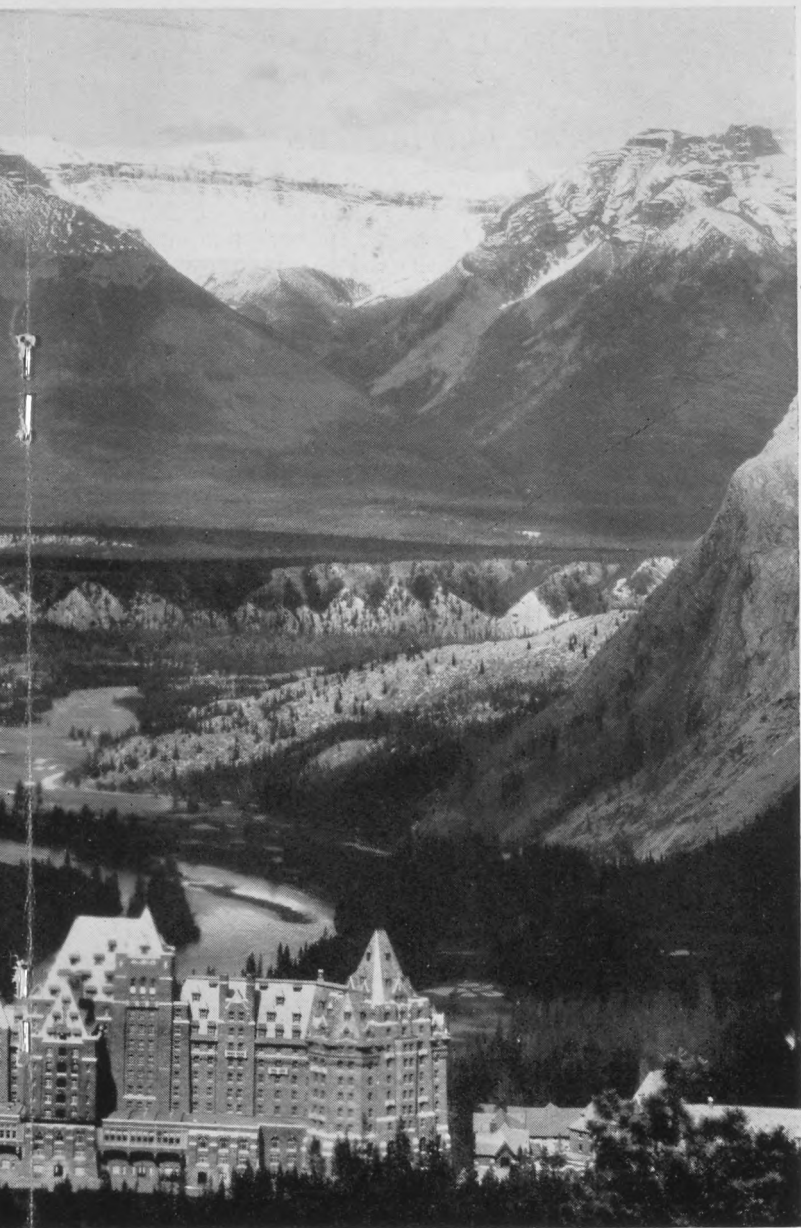
I hodroho, hodroho, haninin, hiechin,
hodroha, hodroho, hodroho, hachin,
hiodroho, hodroho, haninin, hiechin.
hodroha, hodroha, hodroha, hodroha,
hodroha, hodroho, hodroho, hachin,
hiodroho, hodroho, haninin, hiechin,
hodroha, hodroha, hodroha, hodroha,
haninun, haninun, haninum, haninun.



The Majestic Music of the
Piobreachd.



Banff Springs Ho
Great Scottish Baronial Edifice, headquart



Hotel.
quarters of the Banff Highland Gathering.

Photo by George Noble.

THE BANFF GATHERING

PIPERS IN THE BRITISH ARMY



Piper Sutherland, of Regina.
Winner of the trophy
presented to the best pipe
player in the Canadian
Militia.

One wonders whether or not the debt we owe to the British Army for the preservation and popularizing of bagpipe music is fully realized. With this thought in view, advantage is taken of this short sketch of a veteran army piper to recall to mind how dear the Highland regiments are to the hearts of the people; doubtless, in the first place, because of their proved valour, but also, and very specially, because of the sentimental appeal which the kilt makes to the eye and the glorious strains of the bagpipe to the ear. Nothing is finer in arms than the swing of a crack Highland regiment on the march, headed by the pipe band with ribbons and banners streaming in the breeze and the rousing, heartening notes of a lively tune sounding on the air. The emotions are stirred to their depths and national pride wells up as memories of the past are revived. "The Cock o' the North" is an old pipe-tune, associated with the chief of the Gordons—the Marquis of Huntly. "The Haughs of Cromdale" is also an old tune—the charge-tune of the Gordons. But it was only when Pipers Milne and Finlater played them at the desperate onset of the Gordons at Dargai that both tunes became famous and known, at least by name, the world over. But ever since the time when records were kept of Scottish warfare, or tradition handed down the haloed romance of value, it has been the same. The pipers cheered on, animated clansmen or enlisted soldiers to the fray. From Harlaw and Philiphaugh to Waterloo and Lucknow, the pipes have left their deathless story; and were a list of famous war pipers compiled, it would contain the names of scores of heroes now enshrined in persisting traditions. Assaye, Cuidad Rodrigo, Vittoria, Vimiera, Quatre Bras, Fort Washington, Coomassie, Candahar, Atbara and Magersfontein, not to mention the Great War and intervening campaigns, furnish example after

THE BANFF GATHERING

example of the conspicuous bravery of pipers under fire, and of the value of their services, urging to the charge, rallying the fatigued men, seconding the forlorn hope. The ardour of the troops was reflected at home in the enthusiasm of the people, and the bagpipe won a higher place in popular favor, as a direct consequence. But more than that—the army pipers, wherever stationed, the wide world over, gave piping performances to the public either in the form of competitions, at games, or at entertainments, and by that means kept alive the national music in places widely separated by distance, where, otherwise, there would be no chance of hearing it. Thus, the debt of the Scottish nation and of Scots abroad is great and the admitted obligation ought to be generously recognized.

While that would be just and fair, it does not follow that the bagpipe is primarily or essentially a war instrument. It is a great war instrument; but is also great in peace, in social life. This needs also to be emphasized. At this point the glamour of superb genius has to be met by the solid steel of truth. Just as Sir Walter Scott, himself, misses the true ideal of a typical Highland chief, both in "Waverley" and in his vivid characterization of Roderick Mhic Alpein Dubh, so does, and with less excuse, Lord Byron fall short of the truth in his marvellously fine verse on Waterloo. Byron meant well, but the epithets "wild," "savage and shrill," are not true of the bagpipe, in the hands of a MacCruimein, a Malcolm Macpherson, or a Robert Ireland. As Macaulay fits events to the needs of rhetoric so does Byron, in this case, at least, sacrifice a real conception of the pipe to the goddess of art.

(Reproduced by permission from *Fraser's Scottish Annual*.)



Lieut. Charles Dunbar,
D.C.M.
Argyll & Sutherland High-
landers, Hamilton, Ont.
Winner of the trophy
presented to the best piper
in the Canadian Highland
Regiments.



J. Campbell McInnes (Baritone)
Distinguished interpreter of
Scottish Minstrelsy, who will
take part in "The Jolly Beggars"
and "At the Court of James V."



Jeanne Dusseau (Soprano)
Brilliant Concert Artist of
Scottish birth, who will render
songs of Robert Burns and ap-
pear in "At the Court of James
V."



Marion Kopp (Contralto) of
Vancouver, one of the best
known Canadian Singers.



Jean Gauld
Famous exponent of
Highland and Lowland
Scottish Dances.



SOME OF THE ARTISTS

—
Catherine
Wright
Mezzo-Soprano
A Winnipeg
Singer, who has
won the approv-
al of critics in
New York.



Finlay Campbell
(Baritone)
Sings in Gaelic, songs
which he has picked up in
Cape Breton, Nova Scotia
and in the Highlands and
Islands of the west coast
of Scotland.



Ernest Morgan
(Baritone)
whose rich voice and
dramatic interpretation,
particularly of folk songs,
has made him a favorite
with Canadian audiences.



Mary Queen of Scots (Frances James) and her "Four Maries"
as they appeared in The Banff Highland Gathering of 1927.
Miss James will sing again in the concerts at this year's
Gathering.

THE BANFF GATHERING



Judging the Highland Events at the Banff Highland Gathering, 1927.

RULES GOVERNING THE HIGHLAND EVENTS

The Highland Events include competitions for the Highland Dress, Bagpipe Music and Highland Dancing. The competitions shall be governed by the Rules adapted and formulated by the Gaelic Society of Canada, and the Field Events by the Rules of the Amateur Athletic Union of Canada. Judges are requested to be guided by these Rules in arriving at their decisions.

1. It is assumed that no one will enter as a competitor in any of the events set forth in this programme who has not attained considerable proficiency and skill in his or her art. Therefore, should this requirement be disregarded the judges shall ask any competitor whom they deem, on fair trial, incapable of rendering a fairly good performance, to withdraw from the contest. In any such case the entry fee shall not be returned to the competitor.
2. There must be two competitors in all events or no first prize shall be allowed; three competitors or no second prize shall be allowed; and four or more competitors, or no third prize shall be allowed. There can be no award by default. There-

THE BANFF GATHERING

fore, to win any prize or trophy on the programme an actual contest shall be necessary.

3. Pipers taking part in Bagpipe Music Competitions shall be expected to play for competitors in the Dancing Events if requested to do so by the Director of the Games.
4. The classification of ages in the Piping and Dancing Events shall be strictly adhered to and enforced. Should any age be seriously challenged, written proof of birth may be required. Any breach of this rule may disqualify a competitor in future competitions. Any dispute which may arise shall be investigated by the Standing Committee on Sports at a later date and its findings shall be final.
5. The entry fee shall be 50 cents for each competitor in each event of Piobreachd Marches and Strathspeys and Reels (Adult), and in each of the Field Events; and 25 cents for Novices and for each competitor in each event of the age of sixteen years and upwards in the Highland Dancing Events. Competitors under sixteen years of age in the Piping and Dancing Events shall not be charged an entry fee. In the Highland and Field Events entries shall close on the 25th of August, 1928.

The Management reserves the right to refuse to accept the entry of any single competitor, band, team or performers whatsoever that may be tendered by letter in advance of the day on which the sports will be held, or in person on the grounds on the day of the sports, without assigning any reason for so doing, and any such refusal shall be final.

6. Competitors shall be called upon to compete in the inverse order of entry. Any competitor not responding, when called upon, shall forfeit her or his right to compete.
7. The Director may change the order of the events in the course of the day, should he deem it advantageous to do so.
8. The Director shall have control of the grounds, and shall have full charge and management of the events of the day.
9. The decision of the Judges shall be final in all competitions. In the Piping and Dancing Events the Judges shall not call back any competitor for a second trial. The highest number of marks awarded in the first trial shall be final.

THE BANFF GATHERING

Bagpipe Competition.

1. (a) Competitors in Piobreachd and Marches (open) are requested to send to the Secretary, Highland Gathering, Banff Springs Hotel, Banff, Alberta, at least one week in advance, the names of two tunes, in each event, from which the tunes to be played in these respective competitions will be selected.

(b) Piobreachd will be regarded as an exhibition of good playing rather than a general competition merely for place. The maximum number of marks will be 100. To obtain a first prize a minimum of 75 marks must be obtained; to obtain a second prize, 60 marks; and to obtain a third prize, 50 marks. In fixing the standard on which the credit value of 100 marks, maximum, shall be estimated, the Judges will be understood to give due consideration to the conditions under which piping is pursued on this side of the Atlantic, i.e., the high standard possible in Scotland will not be expected.

(c) The number of beats per minute for Marching shall be from 85 to 90. A four-part March shall be played twice; a three-part March twice; and a two-part March twice.

(d) The Strathspey and Reel, if four-part, shall be played once over each; if three or two, twice over.

2. In all the Piping Events the maximum number of marks shall be 100, distributed as follows:

- | | |
|-------------------------------|--------------------------------|
| (1) Tuning—10. | (6) Rhythm—8. |
| (2) Condition of the pipes—8. | (7) Time—10. |
| (3) Accuracy—10. | (8) Interpretation—15. |
| (4) Tone—8. | (9) Expression and Feeling—15. |
| (5) Harmony—10. | (10) Smart Appearance—6. |

(a) In the Piping Competitions the Judges shall take into consideration the character of the tune played—whether difficult or easy to render. In assessing values marks shall be given for comportment and smart appearance, correct tuning, tone of pipes, time, fingering, rhythm, technique, interpretation of the tune (the piper must have caught its spirit and message) and the general musical effect.

THE BANFF GATHERING

RULES GOVERNING THE HIGHLAND DRESS COMPETITION

for Men only

NOTE:—Prizes shall be awarded only for the plain Highland costume such as is generally worn on ordinary, everyday occasions, excluding all other forms of Highland dress. The following requirements shall be observed by competitors, viz.:

1. The bonnet shall be of a Highland pattern—Balmoral or Kilmarnock (flat or Glengarry (peaked)).
2. The jacket shall be of tweed material, with or without cuffs, pocket-flaps or shoulder straps. It shall be well fitted at the waist, short, smart in appearance, of different pattern to that of an ordinary sack coat.
3. The waistcoat shall be of the same material as the jacket and of moderate length.
4. The necktie shall match the colour either of the jacket or of the kilt.
5. The kilt shall be of clan or family tartan, and each competitor ought to wear the tartan to which he is by clan or family entitled.
The kilt shall be worn plain—without bows or ribbons. A silver safety pin, claw or talon pin shall be used.
6. The sporran shall be in the form of a mottled leather, or a fur purse. When the latter is worn the head of the animal should be mounted on the fur. The animal should be indigenous to the Scottish Highlands, such as the otter, wild-cat, badger, pole-cat or fox.
7. Ribbed worsted hose shall be worn of a colour to match that of the jacket or of the ground colour of the kilt, with the turn to match, generally, the high colour of the kilt. The Sgian dubh to be worn in the right hand stocking.
8. Low-cut shoes or brogues shall be worn, strong and serviceable for walking, without buckles.
9. No ornaments except the distinguishing clan or personal crest, or the clan badge, shall be worn.
10. The harmony of the costume as a whole and the manner of wearing it shall be taken into account by the Judges.
11. In all cases the complete dress must be the personal property of the competitor.

THE BANFF GATHERING

HIGHLAND DANCING

Highland Fling.

1. Correct position, time, number of steps, i.e., six steps in consecutive order, executed accurately with ease and good taste, as to graceful, restrained movement, will determine the values on which marks shall be given.

Seann Triubhas.

2. The very essence of this dance is grace and beauty of movement, the gentle, graceful sway of the body as a whole must be in perfect harmony with the dance steps. The dance shall be presented in *correct position, time and step*. The introduction of steps foreign to the dance, such as horn-pipes or jigs, shall count heavily against the competitor.

Sword Dance.

3. Shall be danced over a cross formed by placing a naked sword across its sheath at right angles, the point of inter-



Highland Dancing to the lilt of the pipes, at the Banff Highland Gathering.

THE BANFF GATHERING

section being equally distant from the point and hilt of the sword, and from both ends of the scath. Correct position, time, steps and spirited execution shall be the main requirements. Correct position shall apply to the position of the body as a whole as well as to that of the legs and feet in executing the steps. The body should not bend unduly forward, nor should it be stiffly erect. Ease and accuracy of execution are basic.

Should a competitor touch or displace the sword or sheath one-third of his credit marks shall be deducted. To touch three times shall disqualify him altogether.

Nothing in this Rule (except the disqualification) shall be construed so as to preclude a competitor from taking first, or a higher place, over others who by dancing wide of the sword and sheath have reduced the risk of touching the same to a minimum. Undue importance shall not attach to the first touch of a competitor who may dance closer in and around the cross.

Scotch Reel. (Foursome.)

4. The outline of the figure eight shall be observed. Two steps Highland fling and four reel steps shall be danced.

Sailor's Hornpipe.

5. Correct Sailor's Costume (boys), dancing slippers with flat soles (heelless) shall be worn. Hornpipe steps only (traditional Jack o' Tar steps) are admissible. Jig steps shall be counted as serious errors, but need not altogether disqualify an otherwise good performer. Hauling, heaving and pulling movements ought to be natural as in actual work and expressive of real action. The opening and closing steps should not be marred by excessive action, neither ought they to be spiritless.

Competitors in all Highland events shall appear in appropriate Highland costume.

SPECIAL COMPETITION IN BAGPIPE MUSIC

In the Special Inter-Regimental Competition for pipers from the Canadian Highland Regiments each competitor shall be requested to play "Bonnie Dundee," and also his own choice of either of these two tunes, viz.: "The Atholl Highlanders March" and "Leaving Glenurquhart." The combined number of marks for the two tunes played shall determine who the winners shall be.

THE BANFF GATHERING

Competitors are expected to send to the Secretary of the Highland Gathering, Banff, Alberta, the musical script of the versions of the tunes in question which they intend to play.

HIGHLAND EVENTS

*Under the auspices of the St. Andrew-Caledonian Society,
Calgary.*

Prizes are offered for:

Best Dressed Highlander (Men only).

1st, value \$30—2nd, value \$20—3rd, value \$15.

Bagpipe Competitions (Men only).

1. Inter-regimental competitions limited to official representatives on the active strength of Highland Regiments of the Non-Permanent Active Militia of Canada, the regimental uniform of such regiments being the Highland Garb conforming in every respect to the authorized Canadian Militia Regulations.

Silver Cup presented by E. W. Beatty, Esq., Chairman and President of the Canadian Pacific Railway, and \$100, \$50 and \$25 for 1st, 2nd and 3rd respectively.

2. Special Trophy.

Open to all regimental pipers in good standing in the Active (Non-Permanent) Militia of Canada, i.e., to pipers who are regular members of a pipe-band officially connected with any regiment or unit of the Canadian Militia. This trophy was won last year by Piper Sutherland, Regina. It is intended as a competition for the best pipe-player in the Canadian Militia, and must be won two years in succession in order to become the property of the winner.

3. Open.

- (a) Piobreachd.

1st, Gold Medal and \$75—2nd, Silver Medal and \$50—3rd, Bronze Medal and \$25.

- (b) Marches.

1st, Gold Medal and \$50—2nd, Silver Medal and \$30—3rd, Bronze Medal and \$20.

- (c) Strathspeys and Reels.

1st, Gold Medal and \$50—2nd, Silver Medal and \$30—3rd, Bronze Medal and \$20.

THE BANFF GATHERING

4. Grand Prize.
Gold Medal for piper winning the highest number of points over all in the piping events. Points or marks shall be given by the Judges in strict accordance with Rule 2, page 24, governing Bagpipe Competitions.
5. Novice. *Open to those who have never won a prize for such event in any previous contest.*
 - (a) Strathspeys and Reels.
1st, \$10—2nd, \$7.50—3rd, \$5.
 - (b) Marches.
1st, \$10—2nd, \$7.50—3rd, \$5.
6. Youths. Open to those between the ages of 16 and 21.
1st, \$10 and Gold Medal—2nd, \$7.50 and Silver Medal—3rd, \$5 and Bronze Medal.
7. Boys. Open to those under 16 years of age.
1st value \$7.50 and Gold Medal—2nd value \$5 and Silver Medal—3rd value \$3 and Bronze Medal.

Highland Dancing.

1. Highland Fling.
 - (a) Boys under 10 years.
Gold, Silver and Bronze Medals.
 - (b) Girls under 10 years.
Gold, Silver and Bronze Medals.
 - (c) Boys 10 to under 13 years.
Gold, Silver and Bronze Medals.
 - (d) Girls 10 to under 13 years.
Gold, Silver and Bronze Medals.
 - (e) Boys 13 to under 16 years.
Gold, Silver and Bronze Medals.
 - (f) Girls 13 to under 16 years.
Gold, Silver and Bronze Medals.
 - (g) Open to competitors 16 years and over.
1st, Gold Medal and \$15—2nd, Silver Medal and \$10—3rd, Bronze Medal and \$8.
2. Seann Triubhas.
Open to competitors 16 years and over.
1st, Gold Medal and \$15—2nd, Silver Medal and \$10—3rd, Bronze Medal and \$8.

THE BANFF GATHERING

- (a) Boys under 10 years.
Gold, Silver and Bronze Medals.
- (b) Girls under 10 years.
Gold, Silver and Bronze Medals.
- 3. Sword Dance.
 - (a) Boys 10 to under 13 years.
Gold, Silver and Bronze Medals.
 - (b) Girls 10 to under 13 years.
Gold, Silver and Bronze Medals.
 - Boys or Girls.
 - (c) 13 to under 16 years.
Gold, Silver and Bronze Medals.
 - (d) 16 years and over.
1st, Gold Medal and \$15—2nd, Silver Medal and \$10—
3rd, Bronze Medal and \$8.
- 4. Scotch Reel.
Open to competitors 16 years and over.
1st, Gold Medal and \$15—2nd, Silver Medal and \$10—
3rd, Bronze Medal and \$8.
- 5. Sailor's Hornpipe.
Open to competitors 16 years and over.
1st, Gold Medal and \$15—2nd, Silver Medal and \$10—
3rd, Bronze Medal and \$8.



Hebridean Choir singing Gaelic Songs, recruited from the maids at the Banff Springs Hotel.

THE BANFF GATHERING



The start of the Mile Race.

ATHLETIC EVENTS

SATURDAY, SEPTEMBER 1ST, AND MONDAY, SEPTEMBER 3RD
Provincial Track and Field Championships.

*Alberta Branch of Amateur Union of Canada under the auspices
of the Banff Amateur Athletic Association.*

Limited to those resident in the Province of Alberta. Competitors must have their amateur cards for the current year before their entries can be accepted.

Prizes of gold, silver and bronze medals offered for the following:

MEN

- | | |
|---|-----------------------------|
| 1. 100 yards dash. | 9. Running Broad Jump. |
| 2. 220 yards dash. | 10. Hop, Step and Jump. |
| 3. 440 yards run. | 11. Pole Vault. |
| 4. 880 yards run. | 12. Throwing 16 lb. Hammer. |
| 5. One mile run. | 13. Putting 16 lb Shot. |
| 6. Five miles run. | 14. Throwing Discus. |
| 7. 120 yards Hurdles, 10 flights, 3 ft. 6 in. high. | 15. Throwing Javelin. |
| 8. Running High Jump. | 16. Tossing the Caber. |

LADIES

17. 100 yards dash.
18. 220 yards dash.

19. Running High Jump.
20. Running Broad Jump.

All entries must be in the hands of the Secretary by Saturday, August 25, accompanied by entry fees in all cases.

Entry fee for each Competitor in each event 50 cents. Rules of the A.A.U. of Canada to govern.

Quoiting—Open to all Canada.

A trophy and prizes are offered to the value of \$30, \$20, \$15 and \$10 respectively for the first four.

Entry fee—50 cents each individual.

MONDAY, SEPTEMBER 3, 1928.

Open competitions in conjunction with Provincial Track and Field Championships. Open to those resident in any part of Canada. Competitors must have their amateur cards for the current year before their entries can be accepted.

Entry Fee—25 cents each event.

Prizes to the value of: 1st, \$20—2nd, \$15—3rd \$10 are offered in the following:

- | | |
|---|---|
| 1. 100 yards dash. | 10. Throwing the Discus. |
| 2. 220 yards dash. | 11. Throwing the Javelin. |
| 3. 440 yards run. | 12. Pole Vault. |
| 4. 880 yards run. | 13. Throwing 16 lb. Hammer. |
| 5. One mile run. | 14. Putting 16 lb. Shot. |
| 6. 120 yards Hurdles.
(10 flights 3' 6" high.) | 15. Throwing the 28 lb.
Weight for Distance. |
| 7. Standing High Jump. | 16. Throwing the 56 lb.
Weight for Height. |
| 8. Standing Broad Jump. | 17. Tossing the Caber. |
| 9. Hop, Step and Jump. | |

A Silver Trophy will be presented to the Competitor gaining most number of points in the open athletic event under A.A.U. of C. rules. Tug of War not included. Points will be awarded as follows: 1st, five points—2nd, three points—3rd, one point

Tug of War —

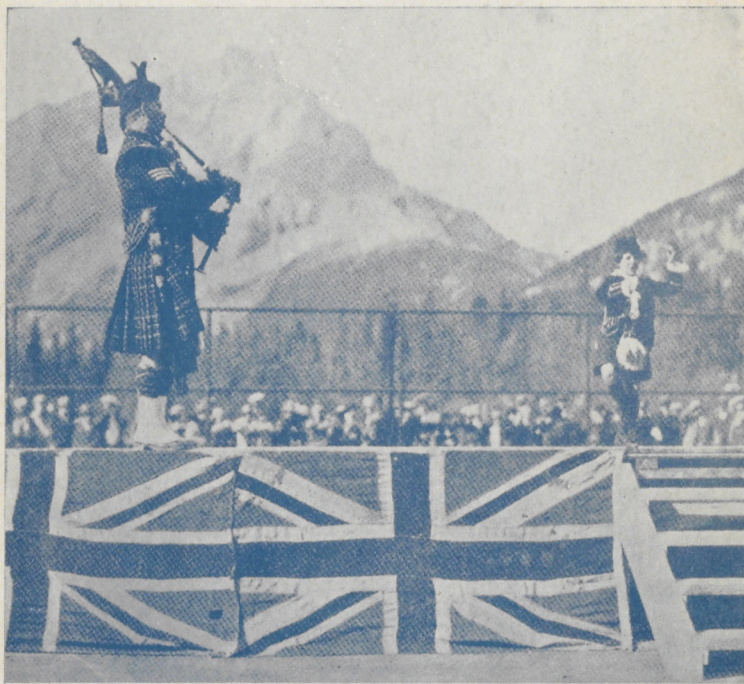
A Silver Trophy with miniatures to members of the winning team, and prizes to the total value of \$100 divided among the members of the team; also prizes to the total value of \$75 divided among members of the second team, are offered for tug of war contest.

Rules of A.A.U. of Canada to govern.

Entry Fee—\$1.00 per team.

Entries close Saturday, August 25th.

Entry Forms for these athletic events can be had on application to the Secretary, Highland Gathering, Banff Springs, Banff, Alberta.



Dancing to the Pipes—Banff Highland Gathering.

BANFF SPRINGS HOTEL
BANFF, CANADA.

Made in Canada, 1928